BOOTH C04

13-17 MAY

Preview Frieze NY (2026)

Mitre

For Frieze NY 2026, Mitre Galeria presents Bodies-Territory: Essays of Tomorrow, an exhibition bringing together artists whose practices act as engines of transformation. In dialogue with the gallery's mission to reimagine possible futures, the works explore how bodies and territories carry memory, negotiate identity, and confront environmental urgencies while opening space for new forms of existence to emerge.

The practices of Aline Motta, Amadeo Luciano Lorenzato, davi de jesus do nascimento, Gê Viana, Jaider Esbell, Luana Vitra, Manauara Clandestina, Marcel Diogo, Marcos Siqueira, Pedro Neves, Rafael RG and Wallace Pato span painting, sculpture, photography, video, and performance, approaching body and territory as sites of remembrance, resistance, and fabulation.

Within the booth, these works unfold in a dynamic, rhythmic flow, where diverse media converge and interlace. Their arrangement forms pathways of crossing and encounter, inviting audiences to navigate the dialogue between bodies and territories as forces in perpetual movement and transformation. Together, they compose a living cartography of a plural Brazil—where past and future continuously reinvent themselves in the present—reflecting the gallery's commitment to nurturing a collective and diverse social imagination.

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Aline Motta
Amadeo Luciano
Lorenzato
davi de jesus do
nascimento
Diego Mouro
Gê Viana
Jaider Esbell
Luana Vitra
Manauara Clandestina
Marcel Diogo
Marcos Siqueira
Pedro Neves
Rafael RG
Wallace Pato

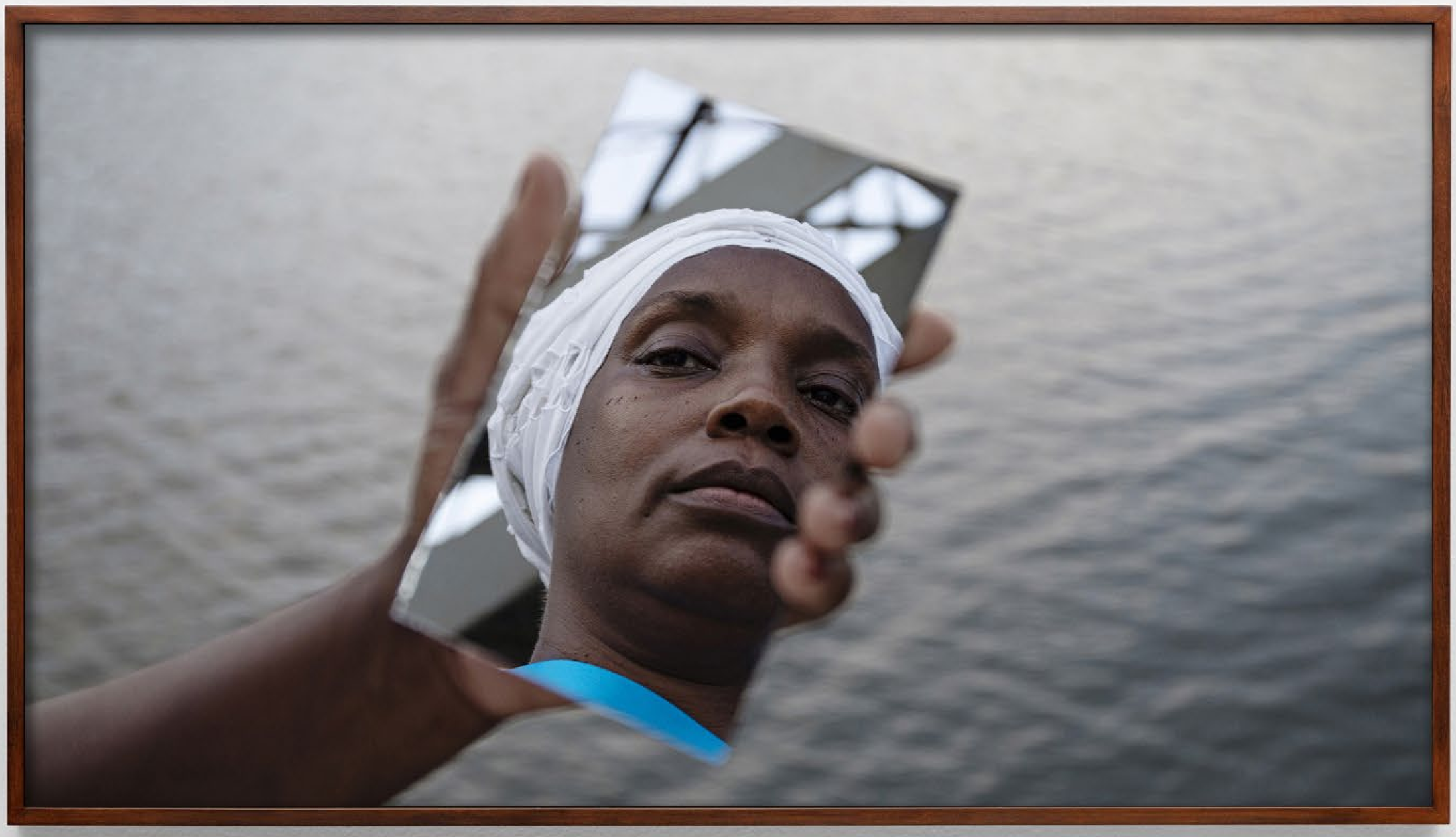
Aline Motta

NITERÓI, 1974

Aline Motta's practice seeks to fill the gaps left by colonial erasure, beginning with her own family history to develop investigations that connect body, subjectivity, memory, and ancestry. Through videos, photographs, installations, and performances, the artist activates archives, oral histories, and new inventions as ways to access hidden layers of the past and propose alternative possibilities for existence in the present. By rejecting the linearity of time, her work reconfigures Afro-Atlantic relations from an intimate and speculative perspective, producing images as portals between different space-time dimensions. In narratives that oscillate between the real and the imagined, Motta constructs new grammars of belonging and identification. In doing so, she opens space for the reinvention of memory and the manifestation of futures in which vital inscriptions may occur more freely and autonomously, empowering individuals and their agencies.

BOOTH C04

13-17 MAY



(OTHER) FOUNDATIONS #3, 2017 - 2019
DIGITAL PHOTOGRAPH PRINTED IN HAHNEMÜHLE PHOTO RAG 308 G/M²
70 X 125 CM
27 1/2 X 49 1/4 IN
EDITION OF 6 PLUS 2 ARTIST'S PROOFS (AP 1/2)



BOOTH C04

13-17 MAY



(OTHER) FOUNDATIONS #4, 2017 - 2019
DIGITAL PHOTOGRAPH PRINTED IN HAHNEMÜHLE PHOTO RAG 308 G/M²
70 X 125 CM
27 1/2 X 49 1/4 IN
EDITION OF 6 PLUS 2 ARTIST'S PROOFS (#4/6)


MADDO SESI

Amadeo Luciano Lorenzato

BELO HORIZONTE, 1900

Amadeo Luciano Lorenzato's work is built upon an intimate relationship between painting and lived experience, articulating landscapes, everyday scenes, and sensitive atmospheres in compositions that move between figuration and abstraction. His practice developed on the margins of institutional circuits for much of his life, nourished by geographic displacements and by a keen attention to the simple forms of the world: houses, mountains, vegetation, skies, and ordinary gestures.

His paintings are marked by a formal economy that, far from reducing the image, intensifies its poetic power. Through textured surfaces—often worked with combs, in a gesture derived from construction techniques—the artist creates vibrant fields in which color, rhythm, and material establish their own dynamics. Clouds, reliefs, and chromatic planes seem to pulse, lending movement to scenes that oscillate between memory and imagination. Between constructive rigor and the delicacy of gesture, his work challenges categories such as the "primitive" or the "naïve," asserting itself as a singular investigation into painting. In Lorenzato, the landscape becomes a space of synthesis: where the everyday is transformed into an essential image, and simplicity reveals a complex elaboration of vision.



UNTITLED, 1973
OIL ON WOOD
46 X 30 CM
18 1/8 × 11 3/4 IN

BOOTH C04

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UNTITLED, 1983
OIL ON WOOD
44 X 60 CM
17 3/8 X 23 5/8 IN



UNTITLED, 1981
OIL ON WOOD
35 X 18 CM
13 3/4 X 7 1/8 IN



THE RAIN, 1978
OIL ON WOOD
31 X 23 CM
12 1/4 × 9 1/16 IN



UNTITLED, 1977
OIL ON WOOD
45 X 40 CM
17 3/4 X 15 3/4 IN



UNTITLED, 1993
OIL ON WOOD
41 X 19 CM
16 1/8 X 7 1/2 IN



UNTITLED, 1980
OIL ON WOOD
52,5 X 43 CM
20 11/16 × 16 15/16 IN



UNTITLED, 1992
OIL ON WOOD
51 X 41 CM
20 1/8 X 16 1/8 IN



UNTITLED, 1991
OIL ON WOOD
40 X 30 CM
15 3/4 X 11 3/4 IN

davi de jesus do nascimento

PIRAPORA, 1997

davi de jesus do nascimento is a barranqueiro artist — as he self-identifies — born and raised on the banks of the São Francisco River, in northern Minas Gerais, Brazil. His practice unfolds through a careful listening to the territory, the community, and the immaterial forces that shape his experience, using natural, biographical, and symbolic elements as raw material. Coming from a lineage of washerwomen, fishermen, carpenters, and boatmen, davi mobilizes ancestral affections and everyday images to construct a body of work that is at once intimate gesture and collective expression. His work moves across drawing, painting, objects, photography, installations, video, performance, and text, weaving ecological, social, and subjective concerns into compositions that evoke the memories of water, the cycles of the earth, and the rituals of passage. Between dense atmospheres and sentimental landscapes, his work builds a singular visual vocabulary, marked by an earthy palette and formal arrangements that explore tensions between permanence and dissolution, poetry and protest, spirituality and politics.

BOOTH C04

13-17 MAY



AGUAMENTOS BARRANQUEIROS, FROM THE SERIES “GRUDE”, 2026
WATERCOLOR ON PAPER
62 X 82 CM
24 3/8 X 32 1/4 IN



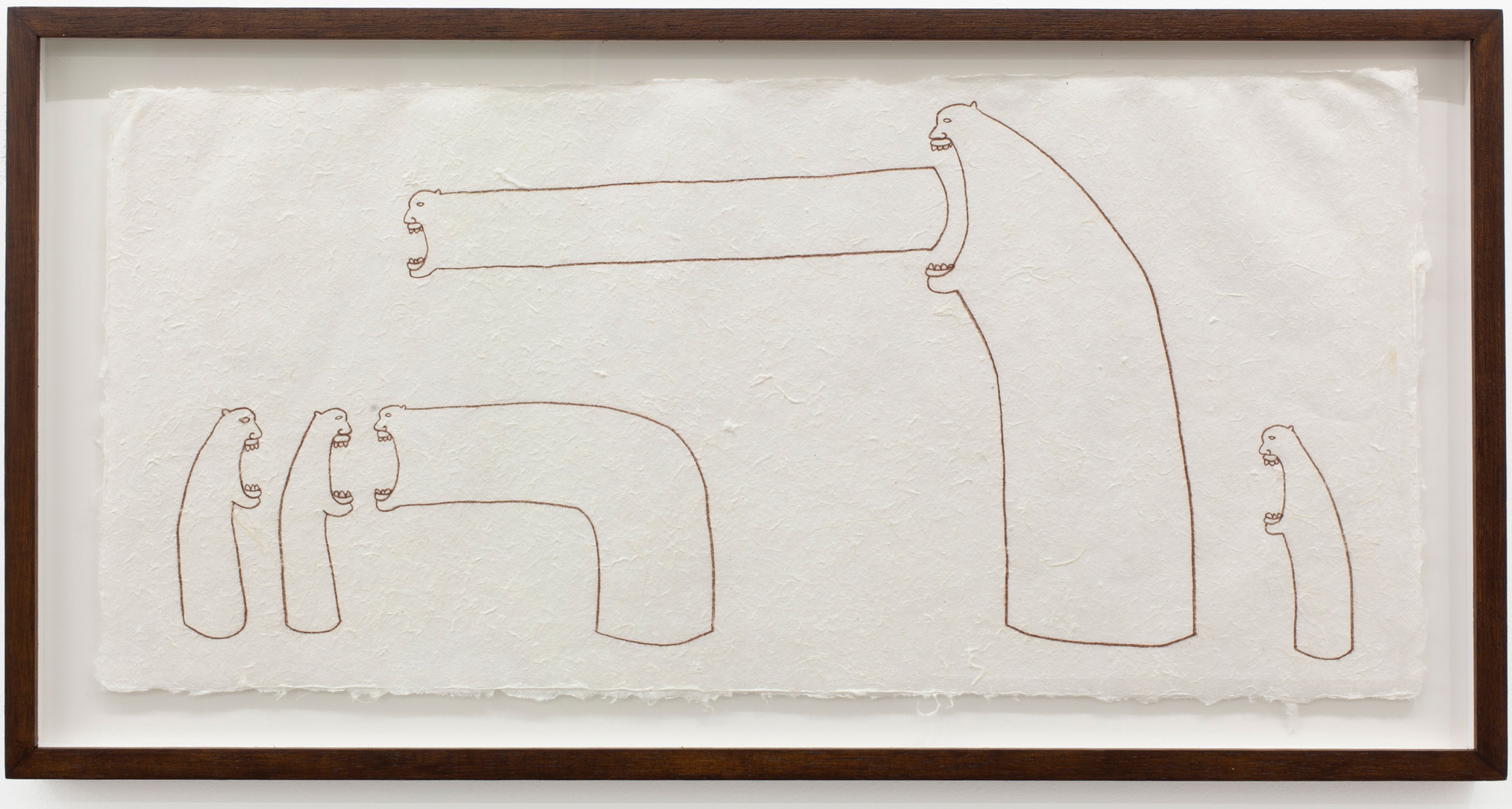


AGUAMENTOS BARRANQUEIROS, FROM THE SERIES “GRUDE”, 2026
WATERCOLOR ON PAPER
62 X 82 CM
24 3/8 X 32 1/4 IN



BOOTH C04

13-17 MAY



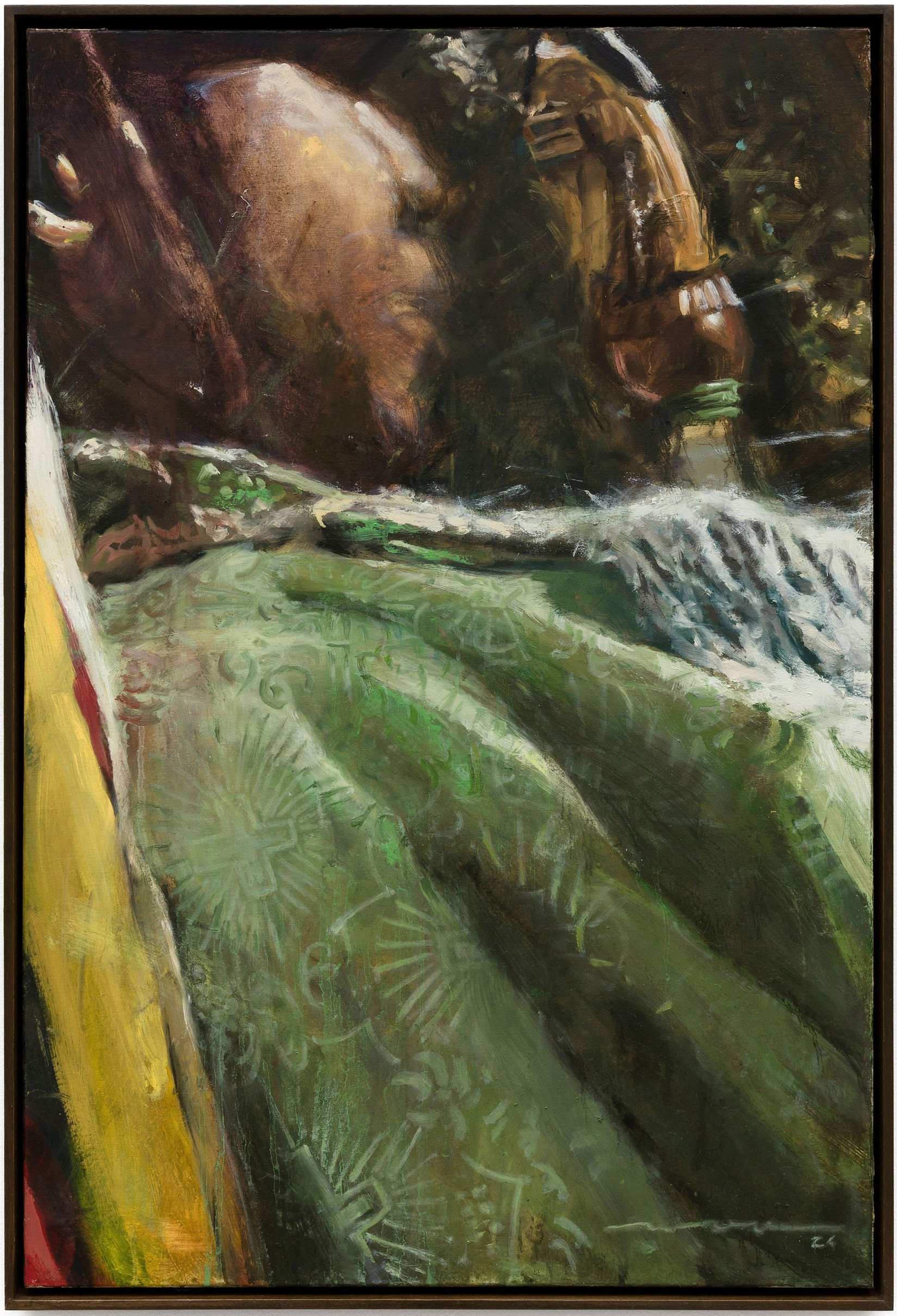
DERRANHOS FROM THE SERIES “GRITOS DE ALERTA”, 2026
BROWN PENCIL ON BANANA PAPER
48 X 61 CM
18 7/8 X 24 IN



Diego Mouro

SÃO BERNARDO, 1988

Diego Mouro's work originates from the traces of Afro-diasporic ancestry to construct a poetics in which gesture, memory, and spirituality intertwine. Moving between contemporary muralism and studio painting, his practice is grounded in elements of popular daily life, traditional knowledge, and ritual practices, evoking that which resists the passage of time and remains inscribed in bodies, affections, and the celebrations of the people. Anonymous figures, flower vases, religious icons, musical groups, and elements of material culture emerge in compositions marked by a sense of suspension: as if inhabiting a dimension of their own, between appearance and dissolution, between the visible and the intangible. In his works, the pictorial gesture acts as a thread connecting the past and the present, between what was forgotten and what insists on remaining. With a sensitive palette, pictorial solutions aimed at high density, and a vocabulary that crosses regionalism, the sacred, and the popular, Diego Mouro transforms painting into a territory of reconnection and reinvention — a way of affirming the permanence of the invisible, the right to subjective complexity, and the power of symbols in motion.



NEGO DO ROSÁRIO, THAT’S ME, 2024
OIL ON CANVAS
90 X 60 CM
35 3/8 X 23 5/8 IN

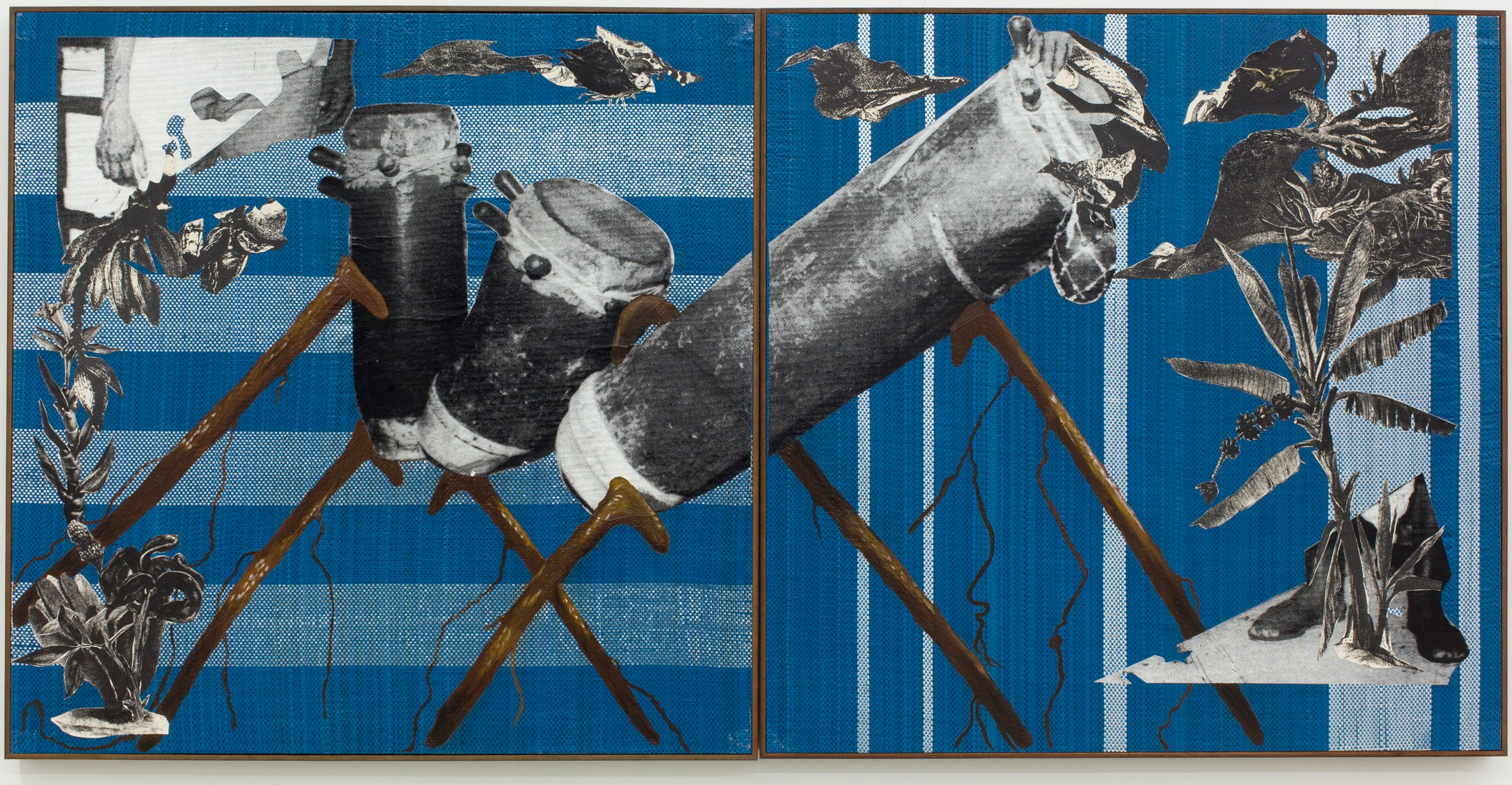


TO UNREMEMBER I FROM THE SERIES “BLOOMING OF MEMORY AND WIND”, 2025
OIL ON CANVAS
60 X 50 CM
23 5/8 X 19 3/4 IN

Gê Viana

SANTA LUZIA, 1986

Gê Viana's work emerges from the streets and collective spaces, weaving together historical archives, material culture, oral memory, and personal experience to compose insurgent visual narratives. Her collages—both digital and manual—along with photomontages, paintings, lambe-lambe posters, and spatial interventions operate as "branches of time," as the artist names the connections she forges with her ancestral roots. In this sense, her practice is deeply shaped by Afropindoramic identity and the culture of Maranhão, acting in direct confrontation with colonial records—records that are not erased but rather appropriated and reimagined as gestures of resistance and subversion. Through this process, the artist mobilizes signs to reprogram Brazilian social imagination, working within spiral temporalities where past, present, and future intersect.



THE OGÃ DRUMMERS, 2026
HANDMADE COLLAGE AND ACRYLIC PAINTING ON RAFFIA WOVEN
WITH METALLIZED POLYESTER
DIPTYCH
82 X 82 CM (EACH)
32 1/4 X 64 5/8 IN



Jaider Esbell

NORMANDIA, 1979

He was an Indigenous artist, curator, geographer, and writer from the Makuxi people, born in Normandia, Roraima, in the Raposa Serra do Sol Indigenous Territory. A Makuxi Indigenous from the Amazon, his practice is situated at the intersection of cosmology, politics, and language, challenging the boundaries between contemporary art and ancestral knowledge.
Recognized for his role in bringing Indigenous art into the Brazilian and international contemporary art circuits, Esbell developed a decolonial body of work spanning painting, drawing, performance, installation, and literature. His work expands the field of human and non-human expression, activating forces of the forest and multiple layers of influence, as ancestry, knowledge, memory, dialogue, and contemporary plasticity. Word, image, sound, and silence function as languages in transit, composing an expanded field of communication.
As an organizer, he founded the Contemporary Indigenous Art Gallery in Boa Vista and conceived the Gathering of All Peoples, initiatives aimed at education, circulation, and strengthening networks among Indigenous artists and communities. His work calls for an immersive experience that goes beyond the senses.



UNTITLED, 2020
POSCA PEN INK ON BLACK PAPER (MIXED TECHNIQUE)
52 X 42 CM
20 1/2 × 16 1/2 IN

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UNTITLED, 2018
POSCA PEN INK ON BLACK PAPER (MIXED TECHNIQUE)
41 X 30 CM
16 1/8 X 11 3/4 IN

BOOTH C04

13-17 MAY



TRANSFORMATION OF THE EARTH, 2019
SIGNED AND DATED
PERMANENT MARKER AND ACRYLIC ON CANVAS
90 X 90 CM

Luana Vitra

CONTAGEM, 1995

Luana Vitra was born and raised in the state of Minas Gerais, in a region known for its monumental landscapes and deeply marked by the industrial activities of mining. She has always experienced vast visual fields and the various possible manifestations of iron and soot, incorporating into her perception the balance between extractivist brutality and geological time. Raised between woodworking — through her father — and handling words — through her mother — her practice originates from processes that study both the physicality and the subtle contours of materials, interested in the multiple capacities of materials and the psycho-emotional infusion of certain landscapes. Through sculptures, installations, and performances — produced with a wide range of elements and techniques — the artist creates formal games that reconfigure universal symbols and everyday objects to draw relations between the tangible and the subjective, evoking poetry, metabolizing biographical issues, and generating political commentary.

BOOTH C04

13-17 MAY



RISING EQUATION #2, 2024
PENCIL ON PAPER
60 X 80 CM
23 5/8 X 31 1/2 IN

BOOTH C04

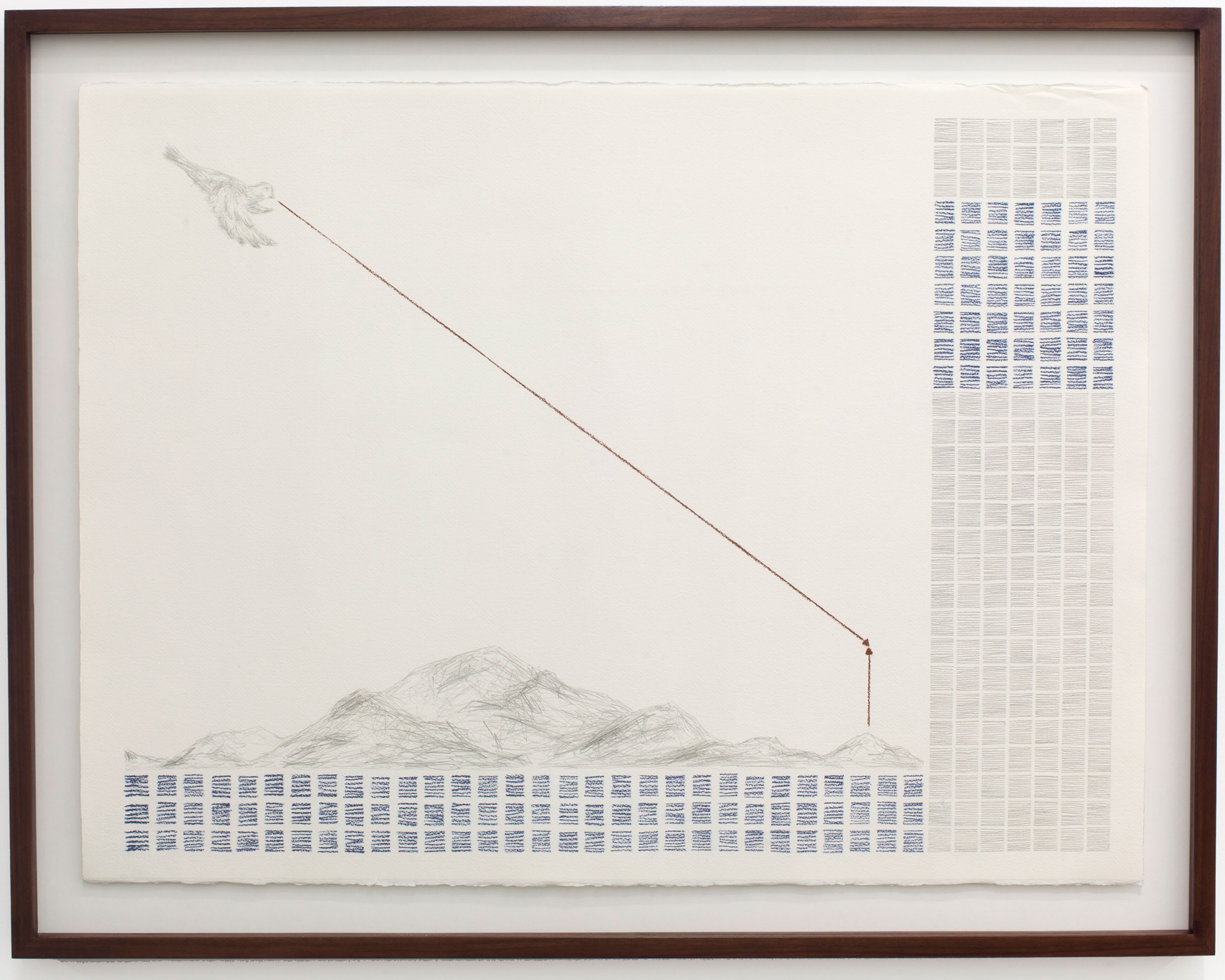
13-17 MAY



RISING EQUATION #1, 2024
PENCIL ON PAPER
60 X 80 CM
23 5/8 X 31 1/2 IN

BOOTH C04

13-17 MAY



QUANTUM ENTANGLEMENT, 2025
PENCIL ON PAPER
67 X 86 CM
26 3/8 X 33 7/8 IN



DIAGRAM OF CONDUCTION III, 2025
COPPER AND LAPIS LAZULI
131 X 14 X 4 CM
51,57 X 5,51 X 1,57 IN

BOOTH C04

13-17 MAY



DIAGRAM OF CONDUCTION IV, 2025
COPPER AND LAPIS LAZULI
100 X 31 X 4 CM
39,37 X 12,20 X 1,57 IN

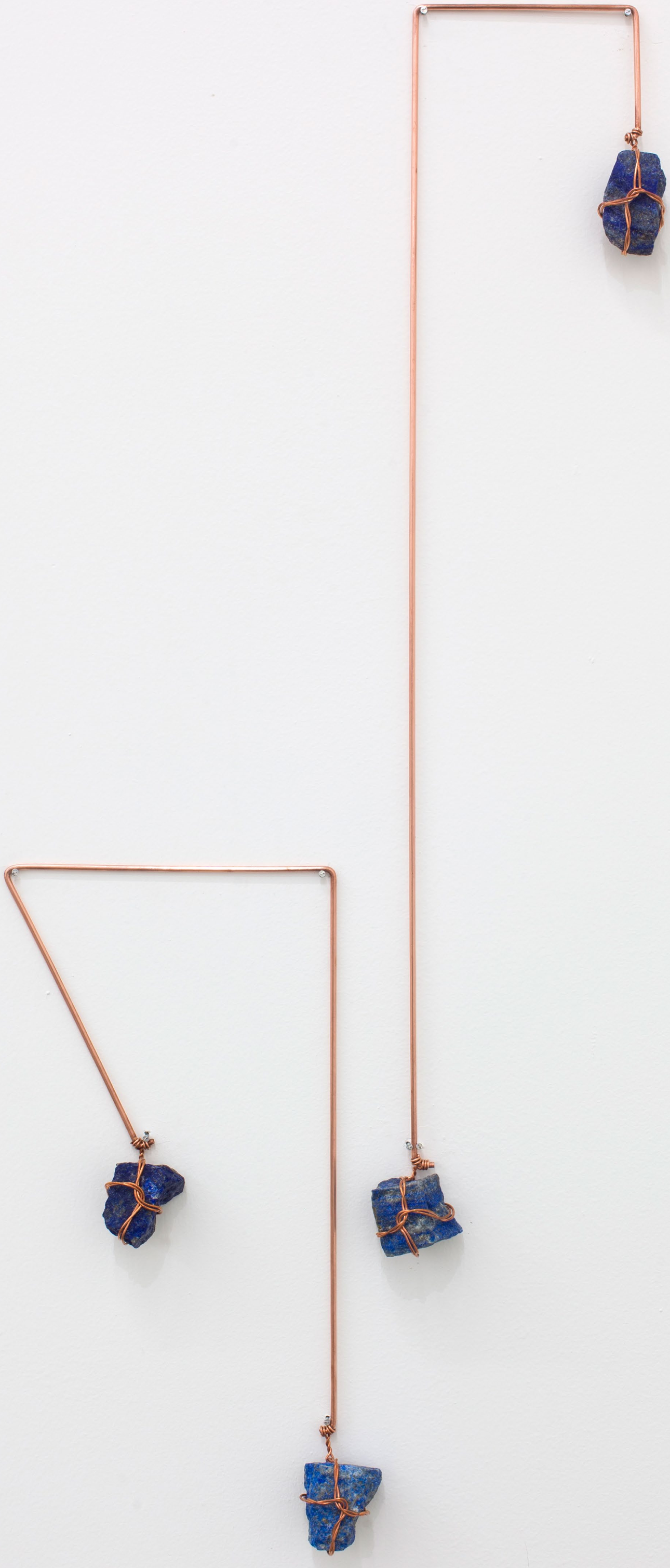


DIAGRAM OF CONDUCTION V, 2025
COPPER AND LAPIS LAZULI
80 X 35 X 4 CM
31 1/2 X 13 3/4 X 1 5/8 IN



UNTITLED, 2025
IRON ORE STONE, COPPER, AND SILVER
111 X 60 X 30 CM
43,70 X 23,62 X 11,81 IN

Manauara Clandestina

MANAUS

The practice of Manauara Clandestina mobilizes performance, video, photography, costume, and objects to construct a poetics marked by displacement and reinvention. Her works stem from both personal and collective experiences to craft chronicles of trans identity in its multiple dimensions — as identity, political existence, and radical fabulation. The daughter of evangelical missionaries, she began her artistic practice in childhood, during Pentecostal church services. This intersection of spirituality, ritual, and representation remains present in her work, which operates on an intimate and symbolic level, moving between the street and the altar, the body and the camera, desire and denunciation. The name she adopts as an artist already signals the forces that guide her work: Manauara evokes her place of origin and the notion of crossing; Clandestina points to the violence of identity erasure, but also to the creative power of migration and movement. In her work, the artist combines technology and precarity, script and spontaneity, documentation and fiction — crafting narratives that weave together subjective affirmations, marginalized culture, and emotional bonds amid the contradictions of contemporary society.



PASSPORT 3020, 2026
TWO-COLOR COTTON THREAD STITCHING. MARKATTO STILE NATURALE 170 G/M². NAVY BLUE VINYL COVER WITH GOLD FOIL HOT STAMPING. MATTE LAMINATION ON INSIDE PAGES.
NUMBER OF PAGES: 30
13 X 9 CM
5 1/8 X 3 1/2 IN
EDITION OF 5 PLUS 2 ARTIST'S PROOFS (#2/5)


PERIGOSO MTI
ASSINATURA DA TITULAR/ SIGNATURE DU TITULAIRE
BEARER'S SIGNATURE / FIRMA DEL TITULAR
ESTE PASSAPORTE DEVE SER ASSINADO PELA TITULAR,
SALVO EM CASO DE INCAPACIDADE
CE PASSEPORT DOIT ÊTRE SIGNÉ PAR SON TITULAIRE,
SAUF EN CAS D'INCAPACITÉ.
THIS PASSPORT MUST BE SIGNED BY THE HOLDER,
EXCEPT IN CASE OF INCAPACITY.
ESTE PASAPORTE DEBERÁ SER FIRMADO POR EL TITULAR,
EXCEPTO EN CASO DE INCAPACIDAD.
A MIGRAÇÃO
A TRANSIÇÃO
TRANSCLANDESTINA 3020
ELA ESTÁ, MAS NÃO É DAQUI
VEIO DO OUTRO LADO DO RIO NHAMUNDÁ
SOLO ANTES HABITADO POR MULHERES INDÍGENAS GUERREIRAS
TORNA-SE RIZOMA
TRAVESSIA ENTRE RIOS, PORTOS, ESTRADAS E AEROPORTOS
DISSEMINA VIDA PELAS RUAS DO CENTRO
TRAVESTI ICAMIABA
EM OUTRA SELVA
EM OUTROS RIOS NEGROS
MINISTÉRIO TRANS DE IMIGRAÇÃO
PASSAPORTE/PASSPORT
TIPO/TYPE
P
PAÍS EMISSOR/ISSUING COUNTRY
LÍFEN
PASSAPORTE Nº/PASSPORT NO
481B12285312820
SOBRENOME/SURNAME
OHANA DE ICAMIABA
NOME/GIVEN NAMES
MARIA DANDARA
NACIONALIDADE/NATIONALITY
LIFENENSE
DATA DE NASCIMENTO/DATE OF BIRTH
24 AGO/AUG 3015
IDENTIDADE Nº/PERSONAL NO.
06092025
SEXO/SEX
TRAVESTI
NATURALIDADE/PLACE OF BIRTH
LÍFEN
AUTORIDADE/AUTHORITY
MINISTÉRIO TRANS
DE IMIGRAÇÃO
DATA DE EXPEDIÇÃO/DATE OF ISSUE
22 ABR/APR 3028
VÁLIDO ATÉ/DATE OF EXPIRY
22 ABR/APR 3038
P<ICAMIABA<OHANA<DE<DANDARA<MARIA<<<<<<
481B12285312820<<<<<<<<<<<<<<<11



IMMIGRATION FLAG 02, 2026
TEXTILE COMPOSITION MADE FROM VARIOUS FABRICS AND MATERIALS
210 X 110 CM
82 5/8 X 43 1/4 IN


Kalipso
epi

Marcel Diogo

CONTAGEM, 1983

Marcel Diogo constructs a figurative poetics that articulates memory and social critique to explore the tensions between presence and erasure in the context of Brazil's historical violences. In his paintings, objects, and installations, the artist invests in the image as a field of symbolic and political elaboration—where spirituality, denunciation, and reinvention overlap. His pictorial practice, marked by charged atmospheres, symbolic density, and rigorous composition, combines references from Baroque tradition, vanitas, and historical portraiture with everyday elements and Afro-Brazilian figures. By representing bodies at rest, common objects, or portraits of Black personalities, Marcel constructs scenes traversed by the ambiguous suspension between silence and resistance, finitude and enchantment. In the friction between the dreamlike and the political, his work claims the sharing of the gaze as a structuring force of collective memory and imagination—evoking a sensitive "MetaQuilombo" where different traditions, narratives, and Black presences coexist and interconnect.

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CARINHOSA-CAFUNÉ, 2026
OIL ON PLUSH
50 X 40 CM
15 3/4 X 19 3/4 IN

Marcos Siqueira

BETIM, 1989

Marcos Siqueira has always lived in the Cerrado biome of Minas Gerais, in the Serra do Cipó, working directly with the soil, researching its natural phenomena, and engaging in environmental preservation practices. It is from his sharp observation and careful handling of the everyday fabric of the surrounding environment that the artist draws his themes. Likewise, it is from the earth that the natural materials come to produce the pigments with which he creates his earthly color scale, made up of ochre, green, silver, blue, black, gray, and red tones. In his work, the energy of the elements inhabiting his territory is revealed in the details and nuances: in the singularity of the horizon line, in the characteristic vegetation, in the animals, the people, the festivities, the labor activities, the games, and also in the subjective dynamics of transformation of nature and subjects. From the simple yet elegant stroke, the dense material blocks, and the evening atmosphere, emerges the invention that unfolds the exuberant outer world into the sensitive, intangible inner world, making tangible the balance between expansive celebration and introspective reflection.

BOOTH C04

13-17 MAY



UNTITLED, 2026
PIGMENT ON PANEL
90 X 90 CM
35 3/8 X 35 3/8 IN



BOOTH C04

13-17 MAY

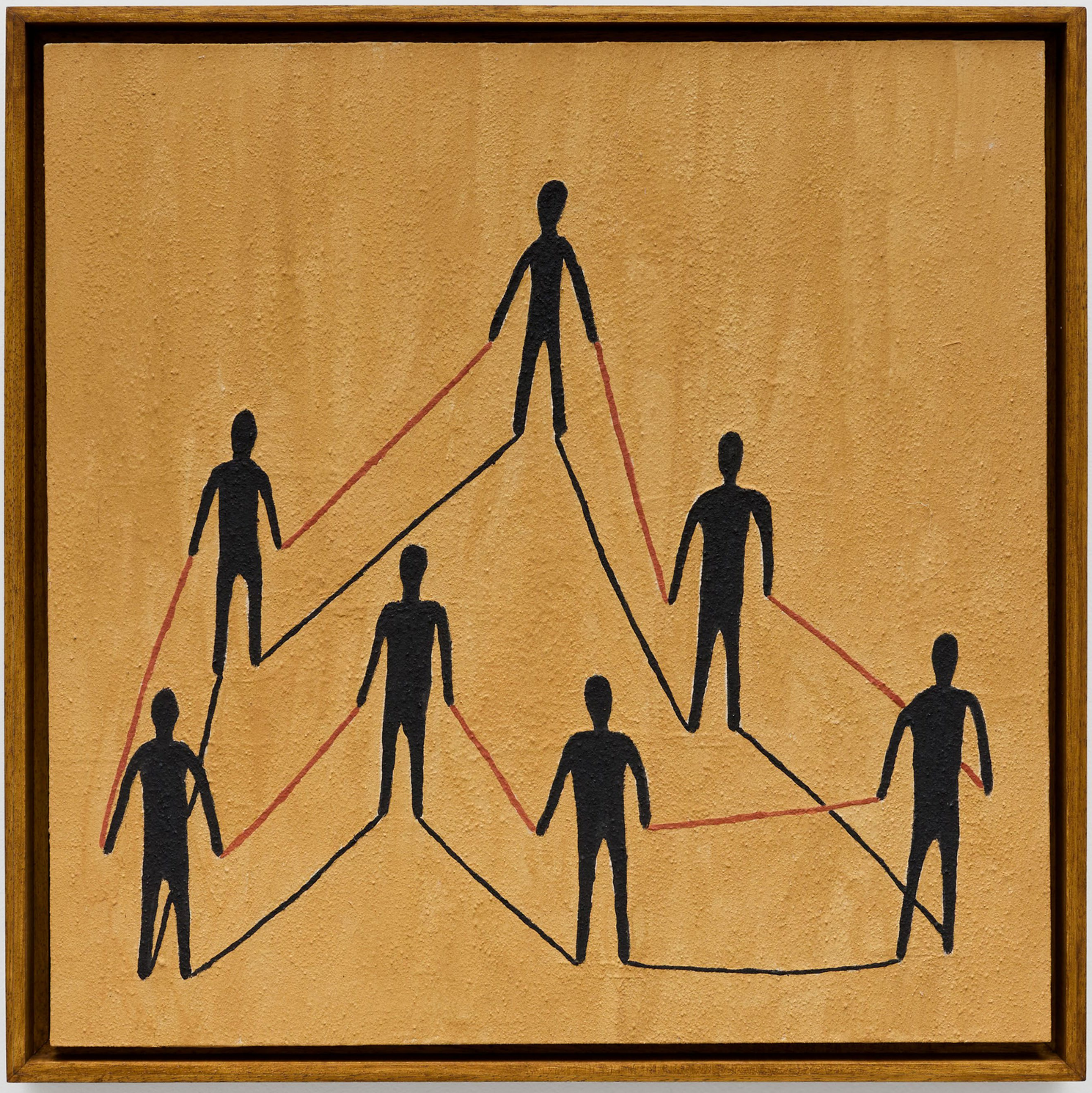


UNTITLED, 2026
PIGMENT ON PANEL
50 X 50 CM
19 3/4 X 19 3/4 IN

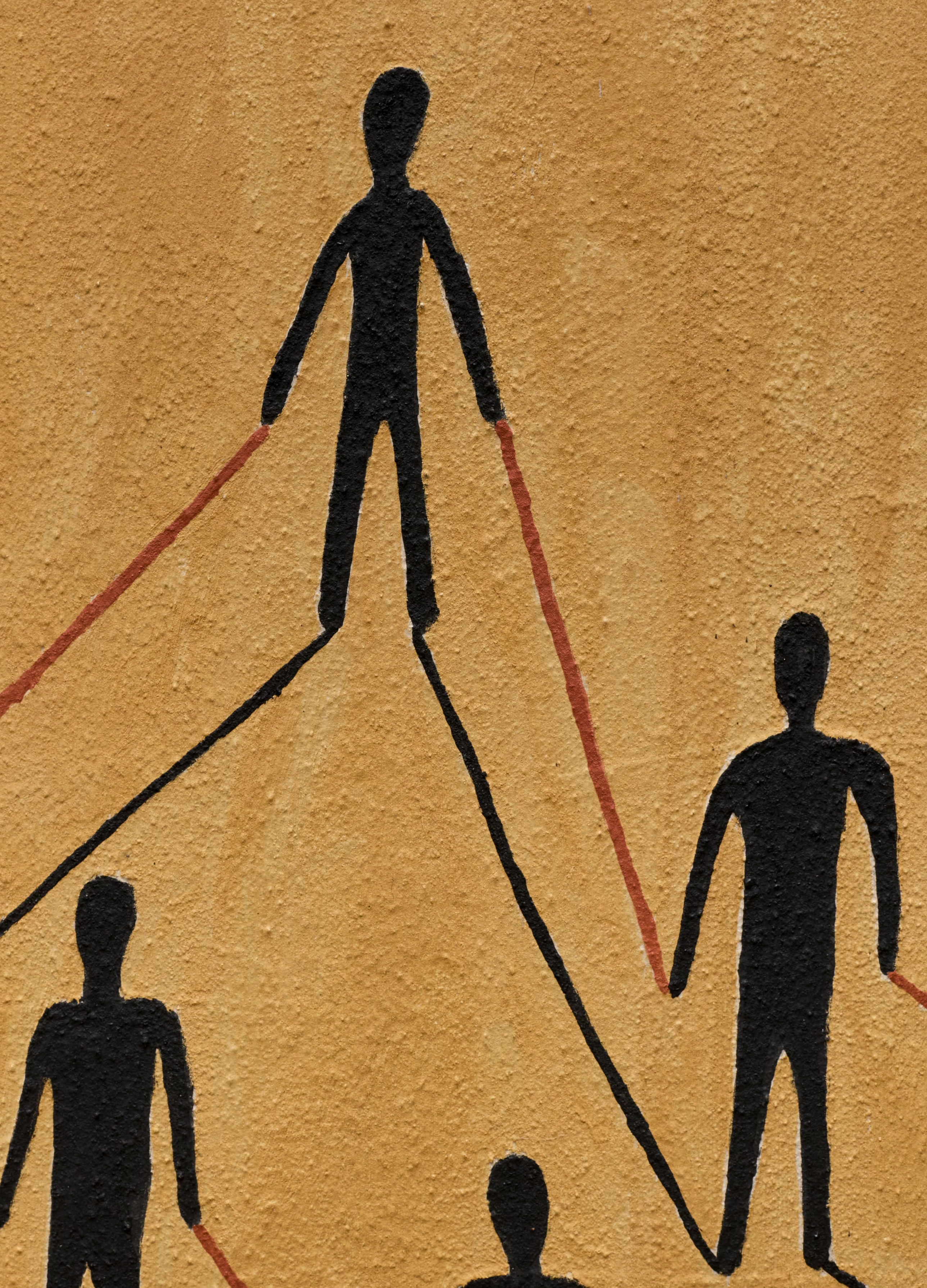


BOOTH C04

13-17 MAY



UNTITLED, 2026
PIGMENT ON PANEL
50 X 50 CM
19 3/4 X 19 3/4 IN



BOOTH C04

13-17 MAY



UNTITLED, 2026
PIGMENT ON PANEL
50 X 50 CM
19 3/4 X 19 3/4 IN



Pedro Neves

IMPERATRIZ, 1997

Pedro Neves's work draws from popular culture as a field for shaping memory and identity. The artist evokes characters, festivities, rituals, spaces, and landscapes that trace his personal journey — between Maranhão, where he was born, and Minas Gerais, where he grew up. His work weaves together material culture, family memories, oral narratives, and sensitive fabulations to reflect on the centuries-long imprints of Afro-Indigenous culture in Brazil. His compositions are marked by intense tones and a rhythm of free forms with an organic, living geometry, emphasizing the vitality and autonomy of these manifestations. Ambiguous, enchanted figures, ancestral practices and symbols, and everyday scenes are represented in ways that bring historical and political issues into dialogue with the intangible and immaterial. In this way, his painting explores the connections between body, territory, and belonging, affirming popular traditions and everyday practices as living forms of resistance and reinvention.

BOOTH

13-17 MAY



UNTITLED, 2026
OIL ON CANVAS
162 X 142 CM
63 3/4 X 55 7/8 IN

BOOTH

13-17 MAY



SURRUPIRA III, 2026
OIL ON CANVAS
197 X 170 CM
77 1/2 X 66 7/8 IN



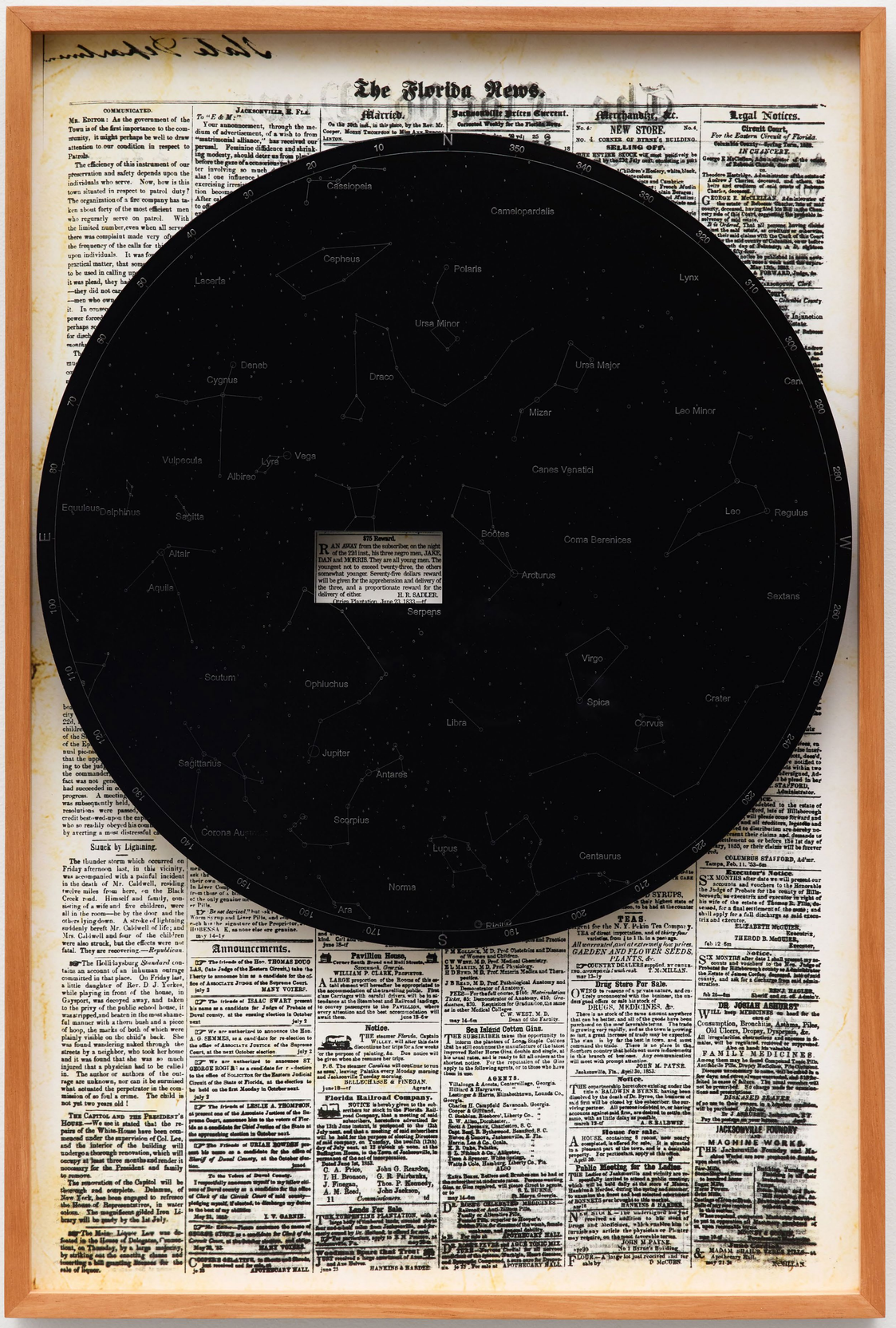
Rafael RG

GUARULHOS, 1986

Rafael RG's work emerges from a sensitive attunement to the threads of intimacy, affection, and memory, operating at the intersection of documentary research and subjective experience. His practice — which unfolds through texts, objects, publications, installations, and performances — draws on both personal and public archives to investigate the social bonds and political entanglements of the body, sexuality, and racial identity. By weaving together personal experiences, intimate correspondence, and autofiction with official documents and records, the artist constructs narratives that challenge the boundaries between fact and fabrication, memory and invention, presence and erasure. His works often stem from real events and relationships, approaching chronicle and poetry as ways to articulate the complexity of affect within contexts marked by inequality, oppression, and silence. Through a practice that stitches together layers of time, desire, and language — developed across different cities in Brazil — the artist explores how affective ties and everyday gestures — especially among racialized and historically marginalized individuals — can act as tools of resistance, celebration, and reinvention.

BOOTH

13-17 MAY



THE SKY HOLDS THE GLOW OF THOSE WHO CROSSED THE NIGHT, 2026
TRIPTYCH
ARCHIVAL PIGMENT PRINT (FROM HISTORICAL DOCUMENT), TWO LASER-ENGRAVED ACRYLIC PLATES, ONE SET WITH NATURAL DIAMONDS, DRY PASTEL AND SILVER LEAF ON PAPER.

Wallace Pato

RIO DE JANEIRO, 1994

Wallace Pato is an artist whose work is dedicated to reconfiguring essential — and not always visible — fragments of Brazilian culture, particularly through the lived experiences and popular expressions of Rio de Janeiro's suburbs and the Brazilian hinterlands. In his paintings, the expressions, rhythms, and symbols that traverse the collective memory of a plural country take form. Street scenes, childhood games, festivities, bar tables, samba circles, and Afro-Brazilian rituals are portrayed as pulsating events of celebration, resistance, and belonging. In this sense, his practice resembles that of a chronicler, creating images — marked by chromatic vibrancy and painterly gesture — that evoke historical episodes and slices of everyday life, amalgamating iconic characters, anonymous bodies, everyday scenes, and figures etched into the artist's affective memory. In the intertwining of gesture and narrative, his atmospheric paintings reveal a repertoire that honors the spontaneity, spirituality, and inventive power of "his people."



UNTITLED, 2026
OIL ON CANVAS
155 X 165 CM
61 X 65 IN



UNTITLED, 2026
OIL ON CANVAS
155 X 165 CM
61 X 65 IN





UNTITLED, 2026
OIL ON CANVAS
155 X 165 CM
61 X 65 IN





UNTITLED, 2026
OIL ON CANVAS
155 X 165 CM
61 X 65 IN



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Mitre